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His "Columbus in the New World" is unworthy of him. It lacks dignity, imagination being only used to produce a tour-de-force that shall be the vehicle of every little trickery and artificiality.

FRANK BRANGWYN, whom I consider to be one of the greatest living masters, has "A Venetian Funeral" that just misses being a chef d'oeuvre. Its spottiness is too insistent. MISS NORNA LABOUCHERE in "Sunday at Katwyk," has four girls' faces that are perfect types; she is an artist of excellent parts. DAVID FARQUHARSON has one of the best landscapes, and J. FARQUHARSON the best snow painting in the exhibition. JULIUS OLSON, DOROTHY CHEESMAN, HARRY MUSGRAVE, HENRY S. TUKE, and W. L. WYLLIE contribute also the redeeming features of this poor show.

Almost had I included No. 218, "Ask Me No More," in my pillory of imitators, thinking that some second rater had scandalously defrauded ALMA TADEMA of his color and brushes. But lo, and behold, the great name of Sir Alma himself is signed to the composition—which will be good to look at in the photo-engraving soon to be published, but which in the original is but a weak, watery, wish-wash of the great painter's art.

B. EASTLAKE LEADER is another artist who more and more is getting to paint for reproductive processes; his only good contribution is "A Summer's Day on the Thames." FRITZ THAULOW is getting slicker and slicker every year. It is amazing how many watery ways, red roofs and smucked up cottages this artist is turning out.

Of the Sculpture little need be said. Among the 180 numbers the only works of merit are by ANDERS OLSON, BENJAMIN CLEMENS, F. DERWENT WOOD, LEONARD JENNINGS, ARTHUR C. WHITE, W. GOSCOMBE JOHN, EMMELINE M. E. CUST, and FRANK W. POMEROY.

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## THE GUILDHALL EXHIBITION OF WORKS BY FLEMISH AND MODERN BELGIAN PAINTERS.

The admirable exhibition which ran from May until the end of July in the Art Gallery of the Corporation of London was one of the most memorable and most successful which have been organized by the director, Mr. A. C. Temple. It did the greatest possible credit to his judgment and his catholicity of taste. The exhibitions which he has provided at the Guildhall, year by year, have been illustrations of art history, particularly instructive and throwing an exceptionally clear light upon the progress and development of the greater schools of painting. They have given valuable opportunities of comparing the achievements of masters long deceased with those of more recent workers.

The British, Italian, French, Dutch, Flemish schools have been in this wise exploited through loan exhibitions, which had a very large measure of historical interest. They did not merely assert the importance of the old work at the expense of that by modern workers. The sequence of the art of each school chosen for illustration has been properly presented, and the way in which the traditions laid down in past centuries have been carried on or have been modified to suit the modern point of view, has been shown with convincing clearness. Thereby it has been shown that art is not a dead language strictly limited in its possibilities of expression by ancient conventions. By hanging aside each other the old and new masters for comparison, it has been proved that all the greatest artistic expressions do not belong only to past centuries. Thus we found in this year's exhibition a broad review of the art of that part of the Low Countries, called Vlamenland, later Belgium. There were examples from all the prominent painters, from Hubert Van Eyck (born *circa* 1366),

through the centuries of Memling (born about a hundred years later), of Rubens, Van Dyck and Teniers, down to the last century with Baron Leys, Florent Willems, Verboeckhoven, Louis Gallait and others.

And it was an array of paintings, especially in the early sections, where one approached with awe and reverence the work of men who brought forth what was beautiful, dignified, elevating, sublime,—yes, and I will confess that when standing before those paintings by Memling and Quentin Matsys, the tears would not keep back. Such beauty, such wondrous perfection, such touching pathos must stir the soul.

Let me give you a short list of the marvellous array of these old Flemish works. The only two absolutely identified works by HUBERT VAN EYCK were here on view, and five by his younger brother, JOHN, wherein the wonderful exactitude and finish of his literal transcripts of nature may be admired. The greater expression of feeling and more significant beauty of line is seen in the five examples by ROGER VAN DER WEYDEN, who perhaps exercised a wider influence than the two brothers on the art of his time.

There are four pictures ascribed to HUGO VAN DER GOES, whose works are exceedingly rare. The ascription of some of these is open to contention and I would side with those who see in the "St. Victor with a Donor" more the hand of John Van Eyck. And again, there are four works by DIEDRIC BOUTS, the pupil of van der Weyden, whom he greatly resembles.

No less than eleven examples are shown by HANS MEMLING, the gentle master, one of the greatest religious painters the world has ever known. He was the last of the Flemish painters who withstood the influence of the Italian Renaissance. He possessed a certain idealism and warmth of feeling which softens, beautifies and exalts all his work. The brutal aspects of humanity, which frequently engaged some of the early Flemish painters, did not appeal to him. All his works that were displayed here are imbued with a singular tenderness of feeling and refinement of idea. A diptych, lent by M. Michel van Gelder, is an exquisite example of miniature painting. The triptych, "The Virgin Mother, with Donors and Saints," from the Duke of Devonshire's collection, is said to be his earliest known work. His "Portrait of a Young Man," lent by James Mann, Esq., must surely have at one time been an inspiration to the younger Holbein.

A half dozen works by GERARD DAVID display his strong sense of color, beauty of line and sweetness of expression. There was another half dozen examples by QUENTIN MATSYS, who learned his technique from the works by the Van Eycks, but whose handling became gradually softer and the modeling exceedingly sensitive and expressive.

I cannot dwell further on the examples by JAN GOSSAERT, known as MABUSE, by BERNARD VAN ORLEY and by ISENBRANT—these show the gradual development to a broader handling and the influence of the Italian journeys which many of these men undertook.

An entire gallery was devoted to the works by RUBENS, VAN DYCK, FRANS HALS, who was a native of Antwerp, JACOB JORDAENS, FRANS SNYDERS, JAN FYT, the TENIERS's, POURBUS and NEEFS, the painter of church interiors. These showed the fruits of the second period of Flemish art.

The third period ran through the last century, and fitly represents the Belgian artists at their best.

This exhibition was by long odds the best art show London had this year.